PHILOSOPHES & FOLLIES

Theatre of the Enlightenment

PROFESSOR CHRISTOPHER CARTMILL
Gallatin School of Individualized Study

COURSE TITLE: “PHILOSOPHES AND FOLLIES: THE THEATER OF THE ENLIGHTENMENT

COURSE NUMBER: ISEM-UG.1607

SEMINAR MEETING TIMES: Monday & Wednesday, 11am – 12:15pm
LOCATION: 1 Washington Place, room 601
OFFICE: 715 B’way, Room 405
OFFICE HOURS: Wednesdays 1:00pm – 3pm

**Please make an appointment in advance, either in person, or via phone or email.**

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COURSE DESCRIPTION

In this course we will undertake a critical, dramaturgical and aesthetic investigation of performance and theatricality in ‘the Age of the Enlightenment’ – roughly, and for all intents and our purposes — 1730 - 1780. This will include textual analysis and an examination of social, historical, cultural and performance history.

COURSE GOALS

Students will demonstrate an understanding of each of the following content areas through written work, class discussions, and oral presentations:

纪律 Scholarly and critical interpretations of the plays/performances/art works.
纪律 The interplay between written texts performance and history.
纪律 An appreciation of the cultural, social, intellectual, literary and theatrical influence and legacy of the performing arts of the era

Students will also demonstrate proficiency in each of the following skills:

纪律 Use of academic research methods and resources.
纪律 Critical and comparative reading and writing skills.
纪律 Development of substantial written and oral interpretative argumentation.
纪律 Incorporation of historical and scholarly sources to support literary interpretation.
纪律 Articulation of the student’s OWN critical responses.
REQUIRED TEXTS
i. Course readings — Amazon.com/Blackboard. See/Hear Prof.
ii. ROCOCO, with essays by Eva-Gesine Baur and edited by Ingo F. Walther, published by TASCHEN, ISBN 978-3-8228-5306-1 — Available at the Metropolitan Museum of Art Bookshop and on Amazon.com
iii. THE ENCYCLOPEDIA OF DIDEROT AND D'ALEMBERT: A Collaborative Translation Project — http://quod.lib.umich.edu/d/did/
iv. Reading Materials: HAND-OUT & RESERVES.

SUGGESTED TEXTS
The above available at bookstores or Amazon.com.

BIENSÉANCES et POLITESSE

Participation

Class participation is a vital part of this course. It is crucial for you — and your grade — as well as for your fellow classmates and the professor — that you come to class ON TIME (See PUNTUALITY) and prepared. Obviously, if you are not here, you cannot participate. Duh.

Participation means being attentive, being involved in and aware of what is going on in class, taking part in the in-class discussion and/or assignment; being courteous and receptive to other people's views and opinions. Participation does NOT include falling asleep, having conversations with your neighbor outside the main class discussion, packing up your books towards the end of class whilst discussion is still in progress, speaking out of turn, being inconsiderate or rude towards others, their views and/or opinions.

Expanding the Experience

Contained in this syllabus is a list of extra-curricular activities (concerts, readings, performances, lectures, screenings). You are REQUIRED as part of your participation grade to attend at least THREE of these events (or one that has been okay’d by the professor) and have proof of attendance (ticket, button, photos).
Attendance Policy

Attendance at all classes is expected of all students, and all class sessions are conducted with this understanding. Attendance will be taken at every class. Although an occasional absence may be unavoidable, it in no way excuses a student from meeting the requirements of the course. The student is responsible for the material covered and the assignments given on the day of their absence. It is more than a courtesy to let your instructor know in advance (in person, by note, phone or email) if you know you will be absent on a particular day for a particular reason. Please note that **UNEXCUSED ABSENCES WILL AFFECT THE CLASS PARTICIPATION GRADE.** If you don’t come, you can’t play.

Each unexcused absence after the first will diminish your attendance grade by an entire letter. Only legitimate absences will be excused: illness, family or personal emergencies, or religious observances. Students must indicate the need for an excused absence, prior (at least three hours prior) to the class that will be missed, either by phone, voicemail, Email or in person. The professor does take attendance. It’s all very subtle and subversive.

**NOTE: MORE THAN THREE UNEXCUSED ABSENCES WILL CONSTITUTE FAILURE IN THE CLASS.**
That’s harsh! But true. Deal.

Punctuality

Please note: ...!

**LATECOMERS WILL NOT BE ADMITTED INTO CLASS.*

The doors close at 11:05AM.

If you are late, you will be marked absent and the absence will be considered “Unexcused.” Talk to anyone. This professor is hardcore (verging on psychotic) about this one.
Get your latte early ‘cause he means it.

Food & Beverages

Soft beverages (potables such as your latte, coffee, tea, soda, water, SunnyD, etc.) are acceptable classroom accessories. Alcoholic beverages (whiskey, wine, beer, piña colada, mead, etc.) are forbidden. Given the time of our salon, food is tolerated, but please be discreet and polite with the consuming of it. And better yet, perhaps be generous enough to have enough for everyone in the class. You might also wish to obtain the approval of the professor, who has a strong dislike of goat cheeses and anything with raisins in it.
Academic Honesty and Integrity

All students are expected to be honest in their academic work and to display integrity in the demonstration of their achieved competencies. Cheating, which is the willful decision on the part of a student to be dishonest in the representation of the work of others as his/her own, is unacceptable behavior. If a student is found guilty of deliberate plagiarism in the submission of a project, he/she will receive a grade of zero in the examination or on the project. Other penalties may be imposed as mandated by university policies and as directed by circumstances.

Naming

The students are expected to be polite to one another, making an honest attempt to learn one another's names and show the respect due to all members of our salon.

ESPRIT ET ÉCRITURE

Written Assignments

Written work for this course will include:

i. SINGLE PAGE RESPONSES TO THE WEEK'S READINGS — due each week (beginning the week of 1.23) no later than the Friday (1.27-5.2) of each week at 5PM. These briefs are responses to the assigned reading(s) — questions, ideas, thoughts, critiques, discussions of the plays and/or essays. ONE PAGE ONLY. Each student's response briefs (sent via email, given in person or left in the professor's box by no later than 5PM each Friday) will be collated and will influence the midterm grade and will be figured into the final grade. A response form for each week will be available on Blackboard.

ii. JANUARY MAXIMS. A maxim is a concise expression of an ultimate truth, a fundamental principle or a rule of conduct. The fashion for these exercises in short and witty sayings can be traced to a vogue for the writing of the Spanish priest Baltasar Gracián (1601-1658) and his “Art of Worldly Wisdom” and then began to reach perfection with the Duc de La Rochefoucauld in the 17th century salons of Mesdames de Ramouillet and de Sablé. But the maxim flourished in the 18th century. Voltaire (“Anything that is too stupid to be spoken is sung” or “Common sense is not so common”) and Benjamin Franklin (“A penny saved is a penny earned” and “Admiration is the daughter of ignorance”) were masters of the form. YOU show your esprit and intelligence in creating your own maxim. This will be ONE SENTENCE due (via email) before 5PM.
Monday, January 30th. You might want to try it out with the salon. You might need to refine it before you turn it in for our collection.

iii. FEBRUARY LITERARY PORTRAITS. It was a delightful game of the great salons to create literary portraits of luminaries of society and culture. These were relatively short character studies, judged for their sensibility, intelligent discernment and wit. You will each create a character portrait of someone in our circle. No duplicates. Everyone will be characterized. More will be revealed on the nature of this exercise if you read THE AGE OF CONVERSATION by Caveri and pay attention to the explanation of the professor. This will be 2-3 page paper due (via email) before 5PM Wednesday, February 29th. On Wednesday, February 1st each student will draw the name of another member of our salon and write a portrait of that person.

iv. MARCH ENCYCLOPEDIA ENTRY. Your own article in the style of Diderot and D’Alembert’s Encyclopédie based on a particular concept, person, artwork, etc. — as we assemble our own compendium. Like the philosophes and salonistas, more than one person might choose to write on a topic. Adding their thoughts to the thoughts of another. This will be 5-10 page paper due (via email) before 5PM Wednesday, March 28th. The entries will then be posted on Blackboard for response and discussion. Possible topics can be, but are certainly not limited to: ACTOR, PERFORMANCE, AUDIENCE, THEATRICALITY, STUDENT, UNIVERSITY, DISCUSSION, SCRIPT, INDIVIDUALIZED STUDY, FASHION, REHEARSAL, PROFESSOR, BROADWAY, PLAY, etc. These will be posted on our Blackboard page.

v. APRIL/MAY FINAL PROJECT. See FINAL PROJECT.

All papers must be typed, doubled-spaced, using size 12 of either of the following fonts only: Times New Roman or Arial. Papers composed in any other font will not be accepted. Written work must follow the guidelines laid out in the MLA Stylebook.

*LATE WORK WILL NOT BE ACCEPTED.*

Final Project

The student will complete ONE final paper/project exploring some aspect of 18th century theatricality and its expressions. Examine some aspect, question, manifesto, concern, criticism, cultural fallout, interchange, spark, fire, interest, biography, memoir, tele-play, blog, multi-media extravaganza, research, polemic, diatribe, translation, examination. Students are encouraged to start thinking in their area of study as it perhaps intersects with the class.

HERE ARE SOME PROMPTS to inspire:
1.) SCRUTINIZE — Research something. Explore the history and cultural or political impact of a notable and or noteworthy production or productions; investigate some particular aspect of the 18th century art, music or theater scenes; look into some aspect inspired by the class readings. NO WIKI-BIOS or WIKI-LIKE REGURGITATIONS. RESEARCH! For example, research the business structure of a theater or company of the time or an aspect of the world of one our readings. A former student (with a Gallatin focus on producing) did a comparison of period ticket prices and their modern equivalents. Bounce ideas off the Professor.

2.) QUESTION — Go to the professor with or searching for a provoking question on which to base your paper. Who knows what we will come up with to inspire you individually?

3.) CONNECT — Explore further in an Op-Ed essay an aspect of the relationship between 18th century theatricality and contemporary media, artist, politician, etc. — film, television, the Internet, Podcasts, blogs, etc.) How is your chosen medium using the conventions, or not, of the Age of Enlightenment?

4.) CREATE — Respond creatively to a play, plays or inspiration from the class — by writing your own play or a fragment, responding on film, in music or in the form of visual art — or some combination thereof. The limit is your imagination.

You see, the professor desires that the student should GET CREATIVE. THINK ENLIGHTENED! THINK WILDLY. THINK, not just OUTSIDE THE BOX, but OUTSIDE THE GALLATIN FINAL PAPER UNIVERSE.

DUE (in the professor’s hand or email box) NO LATER THAN MONDAY, MAY 7th at 5PM

All of the above is best (or at least better) done in collaboration with the professor. Ask questions and you will find what you need. THIS IS INDIVIDUALIZED STUDY AFTER ALL. To repeat the refrain —*Late work will NOT be accepted.*

AGAIN, All papers must be typed, doubled-spaced, using size 12 of either of the following fonts only: Times New Roman or Arial. Papers composed in any other font will not be accepted. Written work must follow the guidelines laid out in the MLA Stylebook. To repeat —*Late work will NOT be accepted.*

Research and the Internet

(or, why you are not allowed to use GOOGLE for this class)
Students must be very careful when using the Internet as a research resource, as most sites are not monitored or reviewed for accuracy. Students will be able to use approved electronic resources, such as the intensive databases available via Bobst Library. AND DON’T EVEN GET ME STARTED ON WIKIPEDIA!
In addition to issues surrounding accuracy and quality in regard to internet sources and their contents, please also see paragraph 1 of section 11: ACADEMIC HONESTY

**Final Grade**

Class Participation (including Response Briefs) 40%
January, February and March Written Exercises 30%
Final Project 30%

**Grading Scale**

“**A**” An “A” grade signifies consistently solid and high achievement in the course.
“**B**” A “B” grade reflects work of good to very good quality.
“**C**” A “C” grade denotes that the student has attained an acceptable level of competence. At best, the student has demonstrated a basic understanding of the course material.
“**D**” A “D” signifies that the student’s work has been only minimally adequate.
“**F**” An “F” reflects that the student’s work has unsatisfactory and unworthy of credit.

**PERSONE**

**Faculty Bio**

Christopher Cartmill is an award-winning playwright, actor and director. Cartmill was the 2009 Flourney Playwright at Washington and Lee University — following such recent honorees as Paula Vogel and Neil LaBute. For the Flourney, Cartmill directed a production of his play, THE APOTHEOSIS OF VACLA S DRDA and a staged reading of his comedy, THE ROBBERS OF MADDERBLOOM. In 2006, Cartmill was commissioned by Nebraska’s Lied Center for the Performing Art. HOME LAND (the play commissioned) was performed at the Lied Center in May of 2009 with a cast that included; LeRoy McClain, Kathryn Hwang, Teddy Cañez, Dan C. Jones and David Strathairn. HOME LAND directed by Kristin Horton. The journey in writing the play HOME LAND became the solo performance, THE NEBRASKA DISPATCHES, which has been published as a memoir by the University of Nebraska Press. Christopher Cartmill’s short film, THE FERRIS WHEEL SONG (directed by Richard Jack), had its premiere in 2008 at the Coney Island Film Festival. His plays include: INCORRUPTIBLE: THE LIFE, DEATH, AND DREAMS OF MAXIMILIEN DE ROBESPIERRE. INCORRUPTIBLE premiered at the Bailiwick Repertory in Chicago and received a Joseph Jefferson Citation for Outstanding New Work. LIGHT IN LOVE, which premiered in Chicago, received the Society of Midland Authors Award for Drama and the Joseph Jefferson Citation for Outstanding New Work. LIGHT IN THE HEART OF THE DRAGON received a Jeff nomination and was awarded the John W. Schmid prize for Best New Play. His play LA CHASSE had a successful run in Los Angeles.
garnering a Drama-Logue Award for Outstanding New Play. The play has continued in New York readings and workshops with David Strathairn and Stephen Schnetzer. In 1999, ROMEO'S DREAM was given the Roger L. Stevens Award from the Kennedy Center Fund for New American Plays. BENJAMIN CONSTANT was presented in a reading by the Blue Light Theatre Company with Joanne Woodward. Christopher is part of a small writer's collective called Groop with Barbara Hammond, Adam Langer and Jane Gennaro. He worked with the One Arm Red Theater Company and Artistic Director Adam Adams, creating new work and performing existing material — including a production of his play, LIGHT ON THE GOLDEN SLIPPER in the Berkshires.

With the Gad's Hill Theater Company, he created and directed a new version of Moliere's TARTUFFE which premiered at New York City's ArcLight Theatre in 2003. Christopher's adaptations of Tennyson's IDYLLS OF THE KING, LANCELOT AND ELAINE continue to air on New York's WNYC. He has participated in an ongoing guest artist program at Lincoln Southeast High School in Lincoln, Nebraska. From that collaboration has come the plays, HISTORIOLA, THE SPECTRE BRIDEGROOM and Washington Irving's THE LEGEND OF SLEEPY HOLLOW, which has had over thirty productions around the country, including an award-winning production at the University of West Virginia. THE SPECTRE BRIDEGROOM and SLEEP HOLLOW are published by Playscripts Inc.

His acting credits include Barney/Max in the long Off-Broadway run of THE DIRECTOR with John Shea (which included a workshop of the play with David Strathairn.). Christopher also appeared as Ganya in an Off-Broadway production of Dostoyevsky's THE IDIOT. He recently did a run as Peter Barton in Clifford Hart's BARTON'S CROSSING at the famous Cherry Lane Theater in Manhattan. His other credits include: Edmond Dantes in THE COUNT OF MONTE CRISTO, for which he was nominated for Chicago's Joseph Jefferson Citation for outstanding performance, Garry in NOISES OFF (also Jeff nominated), Lorenzo in THE MERCHANT OF VENICE, King Arthur in THE IDYLLS OF THE KING and Stephen in THE LISBON TRAVIATA, for which he received the Joseph Jefferson Citation for performance.

He has directed such various works as the operas ACIS AND GALATEA, THE EPHESIAN MATRON, AMAHL AND THE NIGHT VISITORS (at Princeton University) and the plays A PHEONIX TOO FREQUENT and TARTUFFE. He received a B.A. in Chinese and East Asian Studies at Washington and Lee University in Lexington, Virginia, and an M.F.A. in Acting from the University of Virginia. He also did graduate work in Chinese at Fu Ren University in Taipei, R.O.C., and was accepted to the Royal Scottish Academy for Dramatic Arts in Glasgow. He is a member of the Dramatists Guild, Actors Equity Association, the Screen Actor's Guild, and AFTRA. Christopher spent time writing at the Tyrone Guthrie Center in Ireland and the Kimmell Harding Nelson Arts Center in Nebraska.
Christopher is an adjunct professor at the Gallatin School of Individualized Study at New York University and Rutgers University’s Mason Gross School of the Arts. He has also created a series of integrated-arts programs for the New York Public Schools, in association with "Learning through an Expanded Arts Program" and has written and performed special programs for the Art Institute of Chicago, the Metropolitan Museum of Art and the Yale Center for British Art.

COURSE SCHEDULE

The Salón.

1. Monday, 23 January
CLASS INTRODUCTION
“Clear Light of the World”

2. Wednesday, 25 January
WAS IST AUFKLÄRUNG? [WHAT IS ENLIGHTENMENT?]
(1784) by Immanuel Kant

On the State of Tragedy

3. Monday, 30 January
CATO (1713) by Joseph Addison
TRAGÉDIE (1765) from Volume 16 of the Great Encyclopedia of Diderot and D’Alembert, entry written by Louis, Chevalier de Jaucourt
Excerpt — OF TRAGEDY, from ESSAYS AND TREATISES ON SEVERAL SUBJECTS (1757) by David Hume

JANUARY MAXIMS DUE by 5PM

4. Wednesday, 1 February
MORT DE CÉSAR [THE DEATH OF CAESAR] (1741) by Voltaire
DISCOURS SUR LA TRAGÉDIE À MILORD BOLINGBROOK (Preface to BRUTUS) (1731) also by Voltaire
DISCOURS SUR LA POESIE DRAMATIQUE [DISCOURSE ON DRAMATIC POETRY] (1758) by Denis Diderot

5. Monday, 6 February
THE LONDON MERCHANT, or THE HISTORY OF GEORGE BARNWELL (1731)
LETTER OF DEDICATION TO SIR JOHN EYLES (1731) by George Lillo
Of Taste

6. **Wednesday, 8 February**
GOÛT [TASTE] (1757) from Volume 7 of the Great Encyclopedia of Diderot and D’Alembert, entry written by Jean Le Rond D’Alembert, Denis Diderot, Voltaire and Charles-Louis de Secondat, baron de la Brède et de Montesquieu
THE METROPOLITAN MUSEUM of ART: A Class Field Trip.

On the Nature of Comedy

7. **Monday 13 February**
COMÉDIE (1753) from Volume 3 of the Great Encyclopedia of Diderot and D’Alembert, entry written by Jean-François Marmontel
LE TRIOMPHE DE L’AMOUR [THE TRIUMPH OF LOVE] (1732) by Pierre Carlet de Chamblain de Marivaux

8. **Wednesday, 15 February**
A COMPARISON BETWEEN LAUGHING AND SENTIMENTAL COMEDY (1773) by Oliver Goldsmith
SHE STOOPS TO CONQUER (1773) by Oliver Goldsmith

   **Monday, 20 February** OFF for President’s Day

On Theatricality

9. **Wednesday, 22 February**
JACQUES AND HIS MASTER (1981) by Milan Kundera, based on “Jacques le Fataliste” by Denis Diderot

10. **Monday, 27 February**
PARTERRE [THE THEATER PIT] (1776) from Volume 4 of the Great Encyclopedia of Diderot and D’Alembert, entry written by Jean-François Marmontel
PARADOXE SUR LE COMÉDIEN [THE PARADOX OF THE ACTOR] (1758) by Denis Diderot

11. **Wednesday, 29 February**
PARADOXE SUR LE COMÉDIEN [THE PARADOX OF THE ACTOR] (1758) by Denis Diderot

   **FEBRUARY PORTRAITS DUE by 5PM**
12. Monday, 5 March
HAMBURGISCHE DRAMATURGIE [THE HAMBURG DRAMATURGY] (1767) by Gotthold Ephraim Lessing

13. Wednesday, 7 March
MINNA VON BARNHELM (1767) by Gotthold Ephraim Lessing

Mon., 12 March & Wed., 14 March OFF/Spring Break

Of Reason and Religion and the Other

14. Monday, 19 March
DIE PIETISTERYEY IM FISCHBEINROCKE [PIETISM IN PETTICOATS] (1736) by Luise Adelgunde Gottsched

15. Wednesday, 21 March
LE FANATISME, ou MAHOMET le PROPHETE [FANATICISM, or MAHOMET, THE PROPHET] (1736) by Voltaire
and Euripides’ THE BACCHAE (presented in tandem with Professor Hallie Frank’s Gallatin Interdisciplinary Seminar “Barbarians: Ancient Conceptions of the Outsider.”)

On the Exotic and Fantastical

16. Monday, 26 March
趙氏孤兒 [THE ORPHAN OF ZHAO] (late thirteenth century) by 紀君祥 [Ji Junxiang] and L’ORPHELIN DE LA CHINE [THE ORPHAN OF CHINA] (1755) by Voltaire

17. Wednesday, 28 March
L’AUGELLIN BELVERDE [THE GREEN BIRD] (1762) by Carlo Gozzi

MARCH ENCYCLOPEDIA ENTRIES DUE by 5PM

18. Monday, 2 April (Holy Week begins Sunday, April 1)
IL RE CERVO [THE KING STAG] (1762) by Carlo Gozzi

Toward “Naturalism”

19. Wednesday, 4 April (Passover begins Friday, April 6)
IL SERVITORE DI DUE PADRONI [THE SERVANT OF TWO MASTERS] (1745) by Carlo Goldoni
Excerpt — IL TEATRO COMICO (1751)
20. **Monday, 9 April**  
LA GUERRA [THE WAR] (1760) by Carlo Goldoni  
*Excerpt* — MÉMOIRES DE M. GOLDONI (1787)

**Of Kindness and Tolerance**

21. **Wednesday, 11 April**  
DIE JUDEN [THE JEWS] (1749) by Gotthold Ephraim Lessing

22. **Monday, 16 April**  

**On the Triumph of the Comic Muse**

23. **Wednesday, 18 April**  
O VREMIA! [OH. THESE TIMES!] (1772) by Catherine the Great, Empress of All the Russias

24. **Monday, 23 April**  
SCHOOL FOR SCANDAL (1777) by Richard Brinsley Sheridan

25. **Wednesday, 25 April**  
THE CRITIC (1779) by Richard Brinsley Sheridan

**On the Beginning of the End**

26. **Monday, 30 April**  
LE BARBIER DE SÉVILLE [THE BARBER OF SEVILLE] (1775) by Pierre-Augustin Caron de Beaumarchais  
*Excerpt* — LETTRE MODÉRÉE SUR LA CHUTE ET LA CRITIQUE DU BARBIER DE SÉVILLE [. . . CRITIQUE OF THE BARBER OF SEVILLE] (1775) by Pierre-Augustin Caron de Beaumarchais

25. **Wednesday, 2 May**  
DIE ZAUBERFLÖTE [THE MAGIC FLUTE] (1791) composed by Wolfgang Amadeus Mozart and libretto by Emanuel Schikaneder

26. **Monday, 7 May** *(last day of class)*  
FINAL CONVERSATION.
EXPANDING THE EXPERIENCE
A List of extra-curricular Activities that will Lift your experience Beyond the classroom.
The List will be growing as events become known.
YOU ARE REQUIRED TO ATTEND
AT LEAST THREE OF THESE EVENTS
(and have ticketed proof thereof)

**EXHIBITION!** Tuesdays through Saturdays 10am-6pm  Sundays 11am-5pm. **THE FRICK COLLECTION**
The Frick Collection on 1 East 70th (just off 5th Avenue) is one of the finest museums in the city. Chocked full of works from our period — Watteaus, Goyas, Gainsboroughs, etc. Of particular interest is the highly theatrical “story” room by Fragonard — “The Progress of Love”. Well worth the visit. $5 student tickets.

**PERFORMANCE!** Friday, January 6th to Saturday, January 28th for a limited run.
George Lillo’s **THE LONDON MERCHANT, or THE HISTORY OF GEORGE BARNWELL** in NYC!
The Storm Theatre production at The Church of Notre Dame, 405 West 114th Street (the corner of Morningside Drive, two blocks from Columbia University).

**EXHIBITION!** **INFINITE JEST: CARICATURE AND SATIRE FROM LEONARDO TO LEVINE.** Through March 4th —
Tuesdays through Thursdays & Sundays 9:30am-5:30pm
Fridays and Saturdays 9:30am-9pm. **THE METROPOLITAN MUSEUM OF ART.** “In its purest form, caricature—from the Italian carico and caricare, ”to load” and ”to exaggerate”—distorts human physical characteristics and can be combined with various kinds of satire to convey personal, social, or political meaning.”

**GALLERY TALK!** Friday, February 3rd at **THE METROPOLITAN MUSEUM OF ART.** LIKENESS OR IDEAL — John Singleton Copley, Portraitist of Prosperous Colonists, with lecturer Lois Stainman.
**READING! Saturday, February 4th 3pm –5pm**
Celebrate Marivaux’s birthday with a reading of his masterwork, THE TRIUMPH OF LOVE — 1 Washington Place, room 401. Read one of these plays out loud with a mix of professional actors and students. It’s faster than reading it alone (honestly) and you’ll have a different understanding of the play. A play said and a Play read are wholly different!

**GALLERY TALK! Sunday, February 12th at THE METROPOLITAN MUSEUM OF ART. FLIRTATION AND SEDUCTION IN FRENCH ROCOCO PAINTING** with lecturer Andrée Markoe Caldwell.

**CLASS EXCHANGE! Wednesday, March 21st at 9:30am-10:45am in room 601 of THE GALLATIN SCHOOL OF INDIVIDUALIZED STUDY.** A joint class discussion of LE FANATISME, ou MAHOMET le PROPHETE [FANATICISM, or MAHOMET, THE PROPHET] (1736) by Voltaire and Euripides’ BACCHAE presented in tandem with Professor Hallie Frank’s Gallatin Interdisciplinary Seminar “Barbarians: Ancient Conceptions of the Outsider.”

**READING! Saturday, March 24th at 3pm –5pm**
Fantasy and laughs with Carlo Gozzi’s THE GREEN BIRD — 1 Washington Place, room 401. Read one of these plays out loud with a mix of professional actors and students. It’s faster than reading it alone (honestly) and you’ll have a different understanding of the play. A play said and a Play read are wholly different!

**PERFORMANCE! Previews begin April 6th at Broadway’s MUSIC BOX THEATRE for a limited run.**
**ONE MAN, TWO GUVNORS!** The National Theater of Britain’s production of this brilliant adaptation of Goldoni’s THE SERVANT OF TWO MASTERS, directed by Nicholas Hytner is on Broadway in this spring. James Corden, who is reprising his role as the hapless Francis Henshall, has appeared on Broadway before in “The History Boys” and in a BBC television sitcom, “Gavin and Stacey.” AND WE HAVE TICKETS for a date TBA!
READING!  Friday, April 13\textsuperscript{th} at 6:30pm –9pm
Lessing’s’ NATHAN, THE WISE — 1 Washington Place, room 401. Read one of these plays out loud with a mix of professional actors and students. It’s faster than reading it alone (honestly) and you’ll have a different understanding of the play. A play said and a Play read are wholly different!

CLASS EXCHANGE! Monday, April 16\textsuperscript{th} at 2pm-3:15pm in room 601 of THE GALLATIN SCHOOL OF INDIVIDUALIZED STUDY. A joint class discussion of NATHAN DER WEISE [NATHAN, THE WISE] (1779) by Gotthold Ephraim Lessing presented in tandem with Professor Andrew Romig’s Gallatin Interdisciplinary Seminar “A History of Kindness.”

SCREENING! Saturday, April 28\textsuperscript{th} at 3pm –5pm
The great 20\textsuperscript{th} century filmmaker, Ingmar Bergman’s take on Mozart’s THE MAGIC FLUTE — 1 Washington Place, room 401.

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